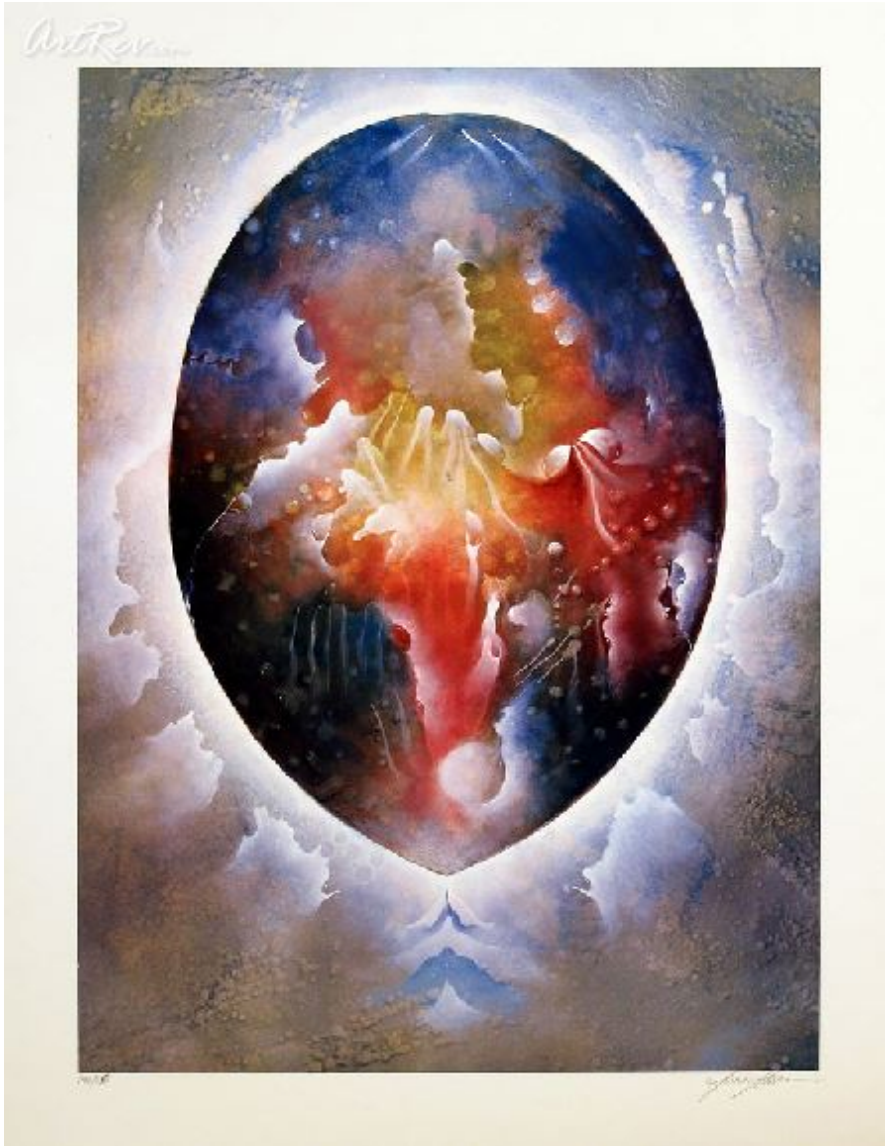


The Cosmic Egg by Isaac Abrams (On Sale!)

Lithograph on Paper - Main Subject: Abstract



Item Number

9860891150

Retail Value

\$150

ArtRev.com Price

\$45

You Save 70% Off [-\$105.00]

Dimensions (As Shown)

16.75W x 22.75H Inches


42.54W x 57.78H cm


Medium

Lithograph on Paper

Edition

- Limited Edition of 250

- Hand-Signed 

- Numbered 

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About Isaac Abrams

Abrams was the former owner of Coda Gallery. The Coda Gallery was noted for its introduction of Psychedelic Art into the mainstream of American media consciousness. Abrams studied in Austria under the tutelage of Ernst Fuchs whose school and

method of painting runs in an unbroken line of students and teachers from Albrecht Durer to the present. Dr. Fuchs' techniques and artistic concepts were profoundly stimulating. Abrams remained in Vienna an additional six months.

Mr. Abrams showed his work in Munich at the Gallery Hartmann and in Vienna at the Gallery Ariadne. Returning to the U.S. in 1973, he moved to upstate New York where he isolated himself for a period of experiment and development in the areas of painting, graphics and video. He also moved into a new area of self-expression: sculpture.

In 1975, Mr. Abrams went to Santa Fe, New Mexico, where working at the Shidoni foundry, he completed the development of the vocabulary of his new sculptural work.

Returning to New York City in 1976, Mr. Abrams established himself as an up-and-coming artist whose work is remarkable both for its technical quality and vision.

He begins his work with a series of loosely conceived juxtapositions and then discovers in those juxtapositions the metaphysical and cosmic concepts which are so often expressed in his art.

His works are sudden leaps into unknown spaces, into free-floating gravityless existences, where angels and demons, concepts and conceptions appear and disappear, where paradoxes proliferate and where each viewing of the painting may bring to the viewer a new and different cross combination of the elements within.

His intentions are to create a painting viewable at any distance from inches to yards or dozens of yards; a piece having a vital life which is not dependent on a single point of view or a single conception of what was within.

A Jungian psychoanalyst, for example, has said that Mr. Abrams' works relate to certain archetypical experiences which are often seen in the dreams and fantasies of her patients; a physicist sees various assertions of the latest thinking about the gravitational effects of large bodies on space, time and the "shape" of the universe.

A biologist may see animals, or microbes, which seem to illustrate his own work. For many people, their concept perception of what Mr. Abrams does is based upon what they themselves are doing.

Mr. Abrams feels that he is an open channel. His work is not limited by his own knowledge. He is open to third forces; the first being himself, the second being the painting; and the third being the forces of unconscious cross-connection of all thoughts into one great mind. Having experienced this unity of all thought forms into the one thought form, Mr. Abrams is capable of reaching into the many areas of human experience, to snatch from the pool of the collective consciousness of all minds, extraordinarily acute perceptions.

The minds of some artists have evolved to the point where they are not so much fabricators as they are conduits. In the process of becoming a conduit, much comes through a person that is fundamentally beyond most people but yet remains startlingly clear to them. Isaac Abrams is such an artist.

Lithograph on Paper

This printing technique uses a planographic process in which prints are pulled on a special press from a flat stone or metal surface. The surface has been chemically treated so that ink sticks only to the design areas, and is repelled by the non-image areas. Lithography was invented in Germany in 1798. The early history of lithography is dominated by great French artists such as Daumier and Delacroix, and later by Degas, Toulouse-Lautrec, Picasso, Braque and Miro.

Based on the principle that oil and water repel, a Lithograph is created when an artist produces an oil-based or pen image on a stone or piece of metal. This surface is then moistened and covered with an oil-based ink. The resulting chemical reaction between the oil and water drives away the ink on the surface except where the drawing was first done. Fine quality paper is then placed against the surface and a lithographic press is used to create the print. Modern technology and processes have provided artists with many unique methods with which to create magnificent lithographs. In the 1890s color lithography became enormously popular with French artists, Toulouse-Lautrec most notably of all, and by 1900 the medium in both color and monotone was an accepted part of printmaking, although France and the US have used it more than other countries. George Bellows, Alphonse Mucha, Pablo Picasso, Jasper Johns, David Hockney and Robert Rauschenberg are a few of the artists who have produced most of their prints in the medium.

As a special form of lithography, the Serilith process is sometimes used. Serilith are mixed media original prints created in a process where an artist uses the lithograph and serigraph process. The separations for both processes are hand drawn by the artist. The serilith technique is used primarily to create fine art limited print editions.

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